best service

The Orchestra

SONUSCORE

The Orchestra

best service

OWNER'S MANUAL

Thank you very much for choosing Best Service software. Congratulations on your brand-new instrument „The Orchestra" by Sonuscore. We hope you will enjoy this instrument as much as we do. This manual will help you to get started and explains the features and functions of your new software.

Best regards and enjoy,
Best Service & Sonuscore

Document Version 1.1
Product Version 1.1
© by SONUSCORE

SYSTEM REQUIREMENTS:

- Native Instruments' KONTAKT Version 5.7.1 or higher
- Mac OSX.10.10 or higher, Intel Core 2 Duo
- Windows 7 or higher, Intel Core 2 Duo or AMD AthlonTM 64 X2
- 4GB RAM
- at least 7GB of free hard disc space

TABLE OF CONTENTS

1. INTRODUCTION

Welcome to SONUSCORE's THE ORCHESTRA. This Kontakt instrument is a full multi-sampled orchestral library, that aims to provide you with all basic articulations for every standard section of the symphonic orchestra. As orchestral libraries have grown more and more complex, we approached this instrument with the goal to make it as easy as possible to create good sounding arrangements. With the Ensemble Engine we created a simple way to combine orchestral colors and quickly load playable combinations for sketching or layering, while the single patches allow you to orchestrate your ideas in as much detail as you want.

For deeper understanding of all the possibilities of this instrument make sure to check out any tutorials and walkthroughs on www.sonuscore.com.

2. INSTRUMENTS
2.1 FULL LIST OF INSTRUMENTS AND ARTICULATIONS

	Staccato	Sustain (Poly)	Marcato	Legato	Tremolo	Pizzicato
Strings						
Violin I	x	x	x	x	x	x
Violin II	x	x	x	x	x	x
Violas	x	x	x	x	x	x
Celli	x	x	x	x	x	x
Basses	x	x	x	x	x	x
Brass						
4 Horns	x	x	x	x		
3 Trumpets	x	x	x	x		
3 Trombones	x	x	x	x		
Low Brass (Tuba & Bass Trombone)	x	x	x			
Woodwinds						
Flute	x	x	x	x		
Oboe	x	x	x	x		
Clarinet	x	x	x	x		
Bassoon	x	x	x	x		
Contrabassoon	x	x	x			

Percussion, Tuned Percussion & Harp

Concert Harp (plucked), Timpani, **(NEW) Glockenspiel**, Tubular Bells, Suspended Cymbals, Gran Cassa, Snare Drum, Tam Tam, Piatti, Drum Ensemble, Taikos

Choir (Bonus)
Men and Women Sustain (Ah, Oh), Staccato (11 Syllables)

## 2.2 KONTAKT INSTRUMENTS AND MULTIS

The Orchestra contains a number of different Kontakt Instruments and Multis. In the instruments folder you will find first the Ensemble Instrument. The subfolders contain the single playable instruments for all orchestral sections, with both keyswitch and articulation patches.
The multis folder contains three different subfolders of ready-to-go full orchestral multis with both playable ensembles and animated presets. These multis are ideal for quick sketching to put down a quick idea, background layering or live performance.

3. THE ORCHESTRA ENSEMBLE

The Ensemble Engine is the heart of the library. Here you can freely combine multiple instruments with minimal loading times and play them together. You can load up to five instruments into independent slots, which can be transposed and even animated with one of five arpeggiators and envelopes. This instrument was designed to both inspire your original compositions and to also give you quickly what you need to fill out your arrangement.

3.1 MAIN TAB
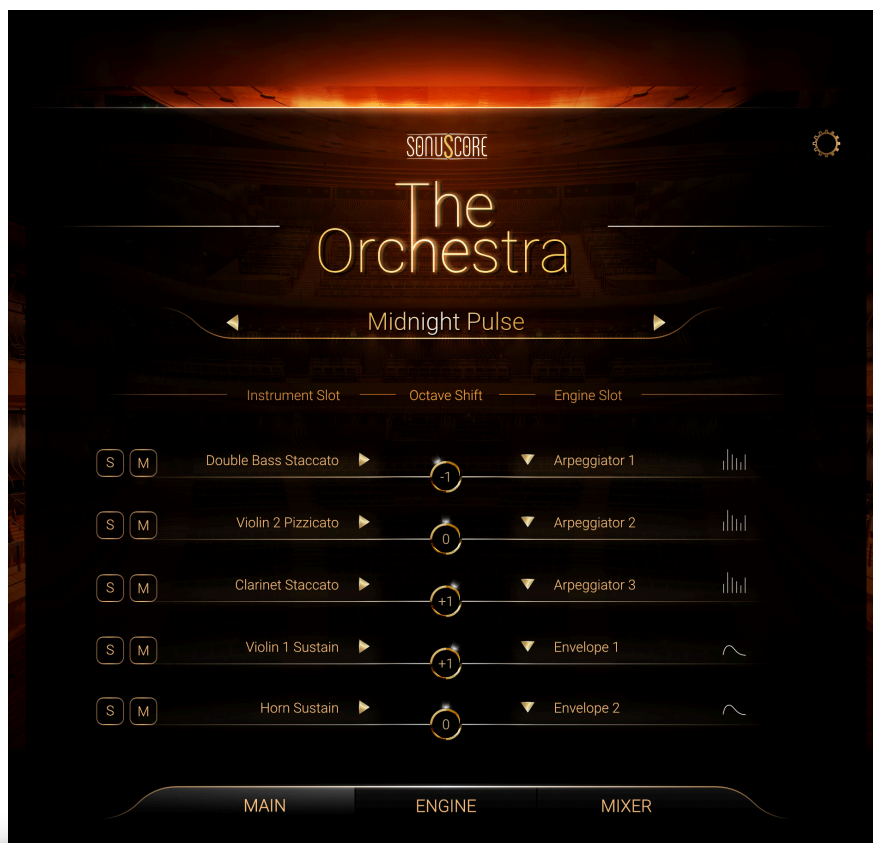
On the Main tab you find the basic controls to build your ensemble.

3.1.1 INSTRUMENT BROWSER:
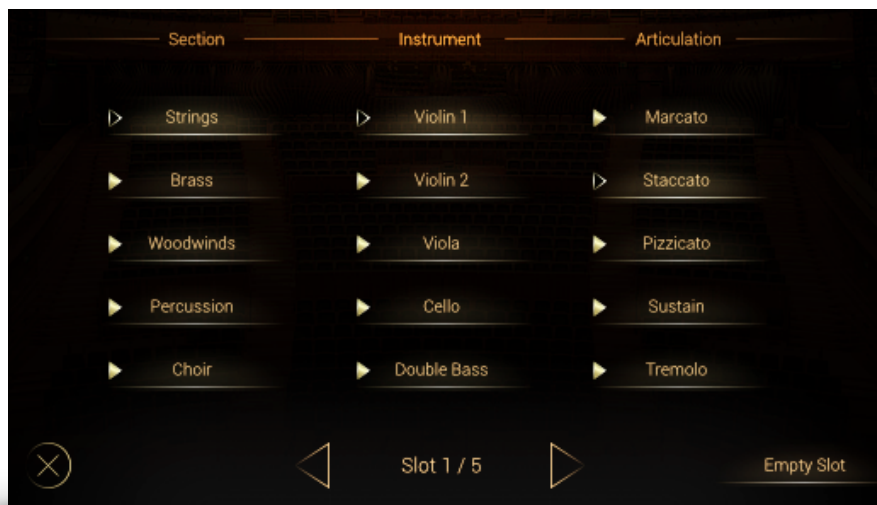
By clicking on an instrument slot, a browser will guide you through the selection of an articulation. To quickly load articulations for the different slots, you can navigate through the slots with the arrows on the bottom of the browser. You can delete the loaded instrument from the current slot by clicking on the "empty slot" button on the bottom right. To exit the browser click on the X on the bottom left, or double click on your selected articulation.

3.1.2 OCTAVE SHIFT:

Next to the instrument slot, there is the octave shift control. By clicking and dragging up or down you can transpose the instrument in the slot one or multiple octaves up or down. This is useful to create playable octave doublings.

3.1.3 ENGINE SLOT:

Every instrument can be assigned to one of five different engine modules. By default, no module is selected, which means the instrument can be played live on your keyboard using modwheel or velocity to control dynamics. If a module is assigned, rhythm and dynamics are dependent on the respective module settings.

Arpeggiator 1-3 can be assigned to short articulations (Staccato, Marcato, Pizzicato), while Envelope 1 and 2 can be assigned to sustained articulations (Sustain, Tremolo). An icon on the right indicates if an arpeggiator or envelope is assigned. This icon will light up and move, when the module is active and notes are triggered. For detailed description of the modules see **3.2 Engine Tab**.

3.1.4 PRESET SELECTION:

Above the instrument slots you will find the preset selection. The arrow buttons left and right of the preset title allow you to skip to the next or previous preset in the list.
By clicking on the title of the currently selected preset, you can open the preset browser.

The presets are divided into four categories, that can be selected on the top of the browser:

- **Orchestral Colors**
- **Orchestral Rhythms**
- **Animated Orchestra**
- **User Presets**

The Orchestral Colors are useful combinations of orchestral instruments that can be played live on your keyboard, without the use of the engine modules.

Orchestral Rhythms contain very basic rhythmical patterns in separate or mixed orchestral sections.

The *Animated Orchestra Presets* are the most complex presets available, making use of the engine modules to create colorful arrangements and interlocking patterns.

Under *User Presets*, you can organize and share user presets for the Ensemble Engine.

On the bottom of the page you can skip through the pages of presets using the arrows. To exit the preset browser, click on the X on the bottom left, or double click on your selected preset.

Since the individual range of each instrument is modeled after the real thing, the playable range on the keyboard can change between presets. The playable range is labeled blue on Kontakt's keyboard display and on the KOMPLETE Control. Animated Presets are optimized to sound best in the two octaves around middle C, which are marked green on the Kontakt Keyboard Display.

3.1.5 (NEW) USER PRESETS:

The Orchestra 1.1 introduces a new simple solution to save, organize and share user presets for the Ensemble Engine. When you enter the Preset Menu, you'll find a new category labeled "User Presets" on the upper right side of the page.

By clicking on the "save current settings as preset" button, you can save a custom preset, which will show up in the user preset browser.

The individual user presets are saved as single *.nka files into the Data-folder under the installation path you chose in Native Access. Since each preset is accessible as a single file, it is easy to transfer and share them between multiple systems.
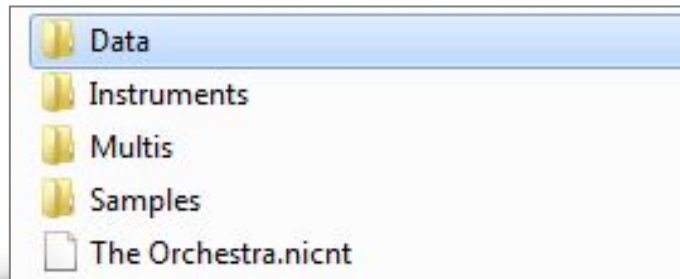
If you want to transfer presets between systems or share them with other users, simply copy the *.nka-files of your choosing into the instruments Data-folder on the other system.
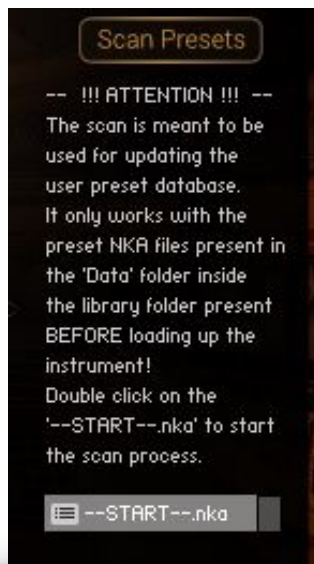
When you have copied new presets into the Data-folder, the instrument needs to scan the presets in order for them to show up in the browser. To allow that, open a fresh instance of The Orchestra and navigate to the user presets page.
Click the "Scan Presets" button on the right and double click on the "—start--.nka" button to start the scan process. The instrument will now scan and update the preset database including your new presets.

Important note: *Only use the scan presets function after freshly reopening the ensemble instrument. If you have saved new presets in the meantime, it is possible, that the browser doesn't display all presets properly*

3.2 ENGINE TAB

On the Engine Tab you can adjust the individual controls of the different modules. There are two different kinds of modules. Short notes can be arranged with the arpeggiators, while sustained notes can be shaped with the dynamic envelopes.

The controls and possibilities of the three arpeggiators are identical, the same is true for the two envelopes.

Below the controls of each module there is the speed control, where you can double or cut inhalf the speed of all modules at once. This is especially useful, if the host tempo is very fast or slow.

3.2.1 ARPEGGIATOR:

The arpeggiator module consists of two main elements, the general controls and the rhythm stepper. While the general controls help controlling the note repertoire out of the played notes, the rhythm stepper helps arranging them in a recurring rhythmical sequence.

General Controls:
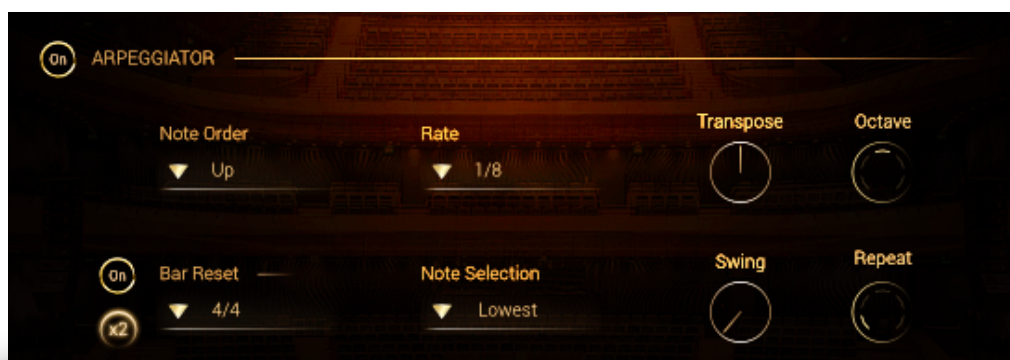
Arpeggiator On/Off: Turn the entire module on or off.

Note Order: Determines the order, in which the played notes will be arpeggiated. All (Chord) will trigger all played notes in the respective rhythm.

Rate: Sets the note length for a single step of the arpeggiator

3.2.1.1 (NEW) TRIPLET RHYTHMS

In the arpeggiator-modules, it is now possible to select three different kinds of triplets as the arpeggiator-rate. If a triplet-rate is selected, the rhythm stepper will adjust the number of steps accordingly. This way, the rhythm stepper will always cover an amount of steps that makes sense within the selected time signature.

Transpose: Transposes the whole pattern one or multiple semitones up or down

Octave: Repeats the played notes after the first turn one or two octaves above or below

Time Signature: Selects the time signature of the pattern. The selected time signature will affect the reset function, and also the stepper resolution.

Bar Reset: If selected, the arpeggio will repeat its pattern after one measure of the selected time signature. The 2X button lets the pattern repeat after two measures. This prevents a random displacement of the note pattern over time.

Note Selection: Selects whether or not all played notes should be heard in this particular module. The different options allow to only play the lowest, highest or middle notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

Swing: Gradually add a swing feeling to the arpeggiators pattern

Repeat: Repeats every note one or multiple time before moving on to the next one.

Rhythm Stepper:
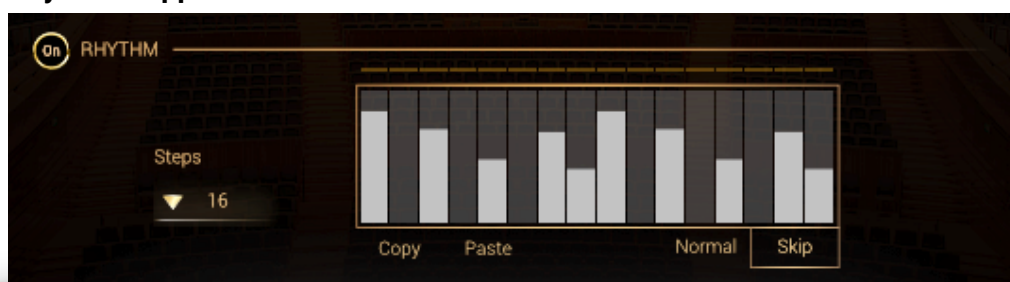
Rhythm ON/OFF: Activates or deactivates the Rhythm Stepper. If deactivated all notes will play at the same velocity.

**Steps:** Adjusts the amount of steps within the selected time signature.

Rhythm Step-Sequencer: Create your own rhythm for the arpeggiator. Click to set single step values. Click and drag to draw multiple step values. Right-click and drag to draw a straight line. Use the modulation wheel to control the dynamic of the rhythm.

Copy/Paste: COPY and PASTE the step pattern from one module to another.

Normal: Steps with the value 0 will be played with 0 velocity.

Skip: Steps with the value 0 will be skipped and the respective note will sound at the next active step.

3.2.2 ENVELOPE:
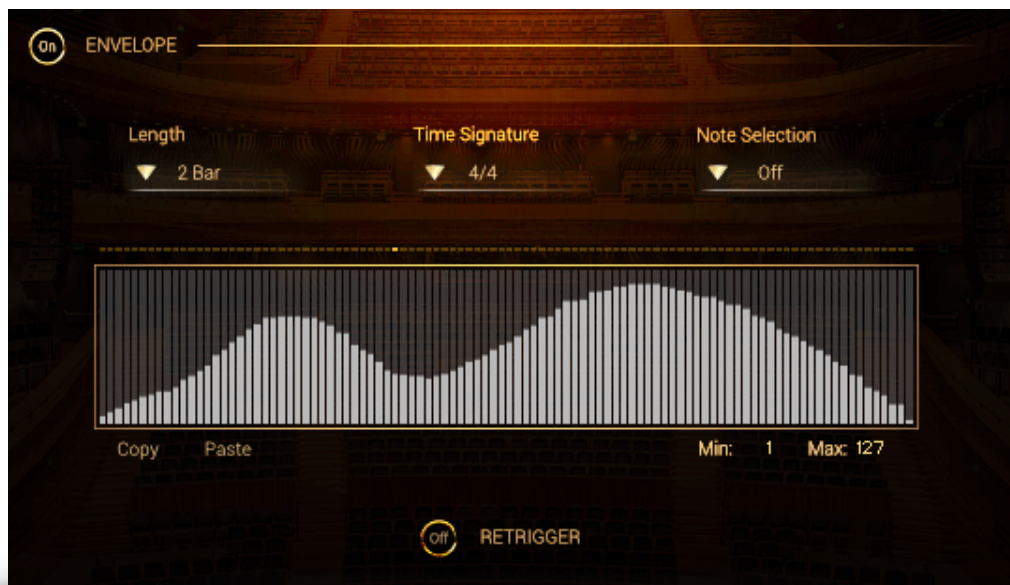
The Envelope allows you to set a recurring dynamic shape to sustained notes. The centerpiece is the envelope shape, which can be drawn freely by left-clicking and dragging the mouse. By right-clicking and dragging the mouse you can draw a straight line.
A number of additional controls allow you to adjust the envelope to suit your needs:

Envelope On/Off: Turn the entire module on or off.

Length: Determines the duration in bars over which the drawn envelope will span.

Time Signature: Sets the time signature, which directly correlates with the duration of the envelope.

Note Selection: Selects whether or not all played notes should be heard in this particular module. The different options allow to only play the lowest, highest or middle notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

Retrigger On/Off: If turned on, the sustained note will be triggered again at the beginning of each turn. If turned off, the note will continue in a constant loop.

3.3 MIXER TAB

At the Mixer Tab you can adjust the balance and sound of the different slots and apply master effects.

3.3.1 CHANNEL STRIP:

The name of the loaded instrument is displayed on the very top of every small channel strip.

Solo/Mute: Listen to a single slot alone, or mute a single slot temporarily.

Pan: Moves the instrument from a slot further to the left/right in the stereo field. Note: All instruments were already recorded in their traditional position, so there is no additional panning necessary for traditional positioning.

Fader: Turns the volume of the slot up or down. Ctrl+Click/Cmd+Click to reset the value to 0dB.

Reverb: Sets the send-level to the included convolution reverb. With this control, the amount of reverb on each instrument can be adjusted. If set to -infdB, the master reverb will not affect this slot at all. This way depth and distances in the orchestra can be adjusted.

3.3.2 (NEW) OUTPUT ROUTING:

On the mixer page, there is now a dropdown menu below the channel strip of every instrument slot, that assigns specific Kontakt outputs to that particular slot.

If no outputs are displayed, you can create, rename and assign new outputs in the Outputs-Menu of Kontakt (F2). They will be available immediately in the dropdown menu of our mixer page. Consult the documentation of Kontakt 5 and your DAW to learn, how to implement multi-timbral instruments within your particular audio software.

Please note: Even though the dry signals will be split to the separate outputs, the send-reverb will remain on the default channel, as splitting the reverb would be very taxing on your CPU. For best results, we suggest to use this feature with the internal convolution reverb turned off, and add a master reverb in the DAW.

3.3.3 MASTER EFFECTS:

Equalizer: Choose between two Master-EQ settings that were prepared specifically for this instrument.

Compressor: Adjust the dynamics of the instrument by setting the threshold of the compressor and adjust the makeup gain to the right.

Reverb: This is the master convolution reverb with ten high quality impulse responses from different legendary effect processors. You can choose an impulse response in the menu to the left and adjust the send return level of the reverb with the mix-control.

3.4 (NEW) SETTINGS PAGE

On the top right of the main page, there is now a little icon that leads to the settings page, that provides options for additional customization.

3.4.1 DYNAMIC CONTROLLER

In this menu you can choose between three standard MIDI-Controllers (CC1, CC2 and CC11) to control the overall dynamics of the engine. This control is used for scaling the velocity and envelope values of the engine modules and also for direct control of unassigned sustained articulations.
By default this function is assigned to the modwheel (CC1).

3.4.2 HUMANIZE

By turning on the humanization and turning up the humanization control, the engine will gradually add imperfections to rhythm and dynamics of the engine modules.

4. SINGLE INSTRUMENTS

4.1 KEYSWITCH INSTRUMENTS

The keyswitch instruments are labeled "All Articulations" in the single instruments folders. In these instruments, all articulations can be played in one instance using keyswitches.

4.1.1 ARTICULATION SELECTION:
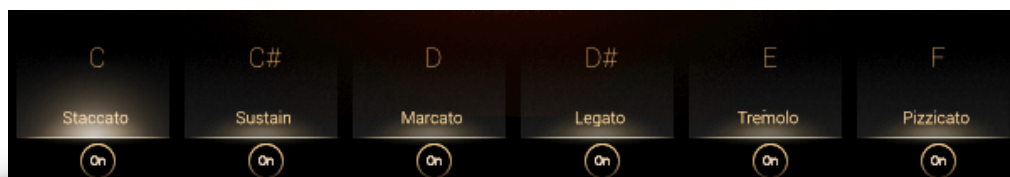
On the lower end of the interface all available articulations are displayed. You can activate an articulation by clicking on it, or by playing the note that is shown above it in the lowest octave (C0-B0).
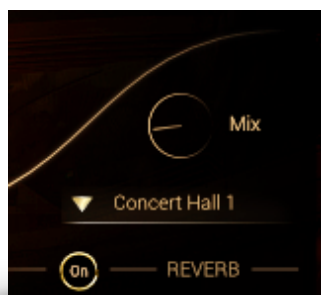
4.1.2.MULTI KEYSWITCHES:

To quickly layer multiple articulations, two or more keyswitches can be triggered simultaneously by overlapping the notes or pressing the keys at the same time.

4.1.3 SAMPLE PURGING:

With the on/off switch below you can deactivate single articulations from the instrument. These samples will no longer be loaded into RAM.

4.1.4 REVERB:

Turn on/off the convolution reverb with ten high quality impulse responses from different legendary effect processors. You can choose an impulse response in the menu below and adjust the amount of wet signal with the mix-control.

4.1.5 EQUALIZER:
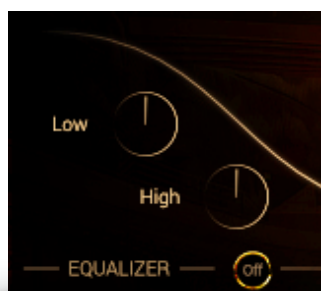
Turn on/off the equalizer. This Equalizer has two bands with a frequency and Q-factor chosen specifically for each instrument. Add more warmth and bass with the low-control and bring more brilliance to the sound with the high-control.

DEVELOPED BY
SONUSCORE

4.2 SINGLE ARTICULATIONS

The single articulations are the smalles patches available in The Orchestra, providing just a single playable articulation from one instrument. For instructions on the Reverb and Equalizer settings see 4.1.
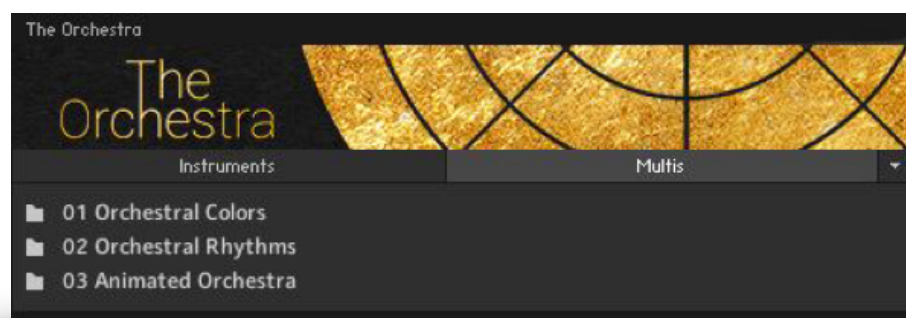
4.3 NON PITCHED PERCUSSION

To keep it simple, all non pitched percussion are included in a single patch. In every octave a different instrument is mapped. If a note is played, the instruments name will be displayed in the lower middle of the user interface.
The following graphic shows the mapping of the different instruments.
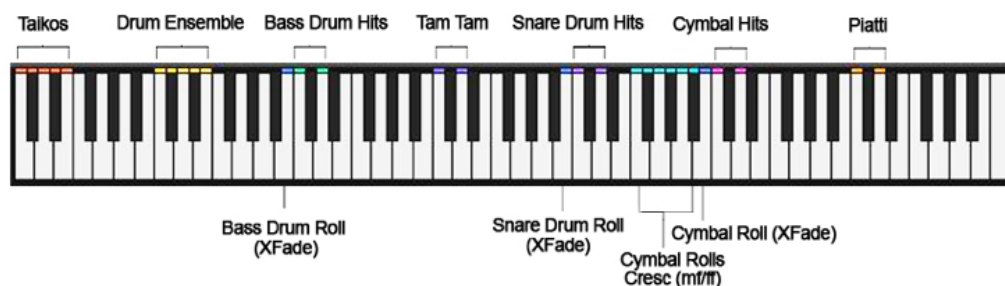
5. MULTIS

The multis combine different presets and settings in multiple instances of the Ensemble Instrument to create huge-sounding instantly playable instruments. They are sorted into the same categories as the presets from the Ensemble Instrument:
The Orchestral Colors Multis are full orchestral combinations for quick sketching and layering.
Orchestral Rhythms and Animated Orchestra Multis contain rhythms and patterns that will be generated from any played note. Many of them are layered with playable articulations, so melodies can be played on top of the orchestral rhythms.

6. CREDITS

Product Concept and Design: Steffen Brinkmann, Tilman Sillescu, Stefan Kemler, Christian Wirtz, Pierre Langer, Axel Rohrbach

Project Lead: Steffen Brinkmann, Tilman Sillescu

Session Management: Steffen Brinkmann, Christian Wirtz

Preset Design: Matthias Wolf, Tilman Sillescu, Steffen Brinkmann, Nico Dilz

KONTAKT Scripting: Stefan Kemler

Sample Editing: Sebastian Breiter, Nico Dilz, Severin Schwarz, Sebastian Bach, Roman Krotil, Steffen Brinkmann, Christian Wirtz

User Interface Design: Jannic Böhme

Artwork: Benedikt Huster, Jannic Böhme

Quality Assurance: Tilman Sillescu, Steffen Brinkmann, Matthias Wolf

Demo Videos: Steffen Brinkmann, Tilman Sillescu, Jannic Böhme, Benedikt Huster

Additional Content: Tilman Sillescu, Steffen Brinkmann, Stefan Kemler, Matthias Wolf, Marvin Hartmann, Christian Wirtz

Manual: Steffen Brinkmann, Christian Wirtz, Benedikt Huster

Samples performed by the Budapest Art Orchestra at Studio 22, Budapest

7. CHANGELOG

Version 1.1 (February 2018)

- [NEW FEATURE] A Glockenspiel was added as a single patch and in the engine instrument

- [NEW FEATURE] Triplets are now available as a rate option for the arpeggiators

- [NEW FEATURE] The new user preset system enables you to save your own presets for the ensemble instrument and even share them with other users any way you like.

- [NEW FEATURE] The MIDI controller which scales the dynamics up and down can now be changed between CC1, CC2 and CC11, so that you can use the mod wheel (CC1) for other automation.

- [NEW FEATURE] A new humanizer was added

- [NEW FEATURE] On the mixer page, every instrument slot can now be assigned to a separate output. This makes it possible to mix and edit every individual instrument of the engine inside your DAW.

- [NEW PRESETS] More than 35 new presets and 15 new multis.

- [IMPROVEMENT] The instrument browser now automatically updates itself to show the right entry for the currently chosen instrument slot

- [IMPROVEMENT] Mute and solo buttons are now also available on the main page

- [IMPROVEMENT] The mute buttons are now automatable

- [IMPROVEMENT] The note selection menu was upgraded with a new Top 3 option

- [IMPROVEMENT] In the instrument browser, the view will now always jump to the currently loaded articulation of the selected slot

- [IMPROVEMENT] When stepper or envelope data is edited after the dynamic controller was used, the engine will wait a few seconds before it jumps back to the current dynamic scaling

- [BUG FIX] A couple of small graphic and function bug fixes

Version 1.0 (June 2017)

Initial Release